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34 & 35, NEW BOND STREET, LONDON, W.1.

CATALOGUE
OF
CONTINENTAL FAIENCE, FINE ENGLISH AND FRENCH CLOCKS AND FURNITURE, ORIENTAL RUGS AND CARPETS
ALSO
FINE ITALIAN MAJOLICA
INCLUDING
The Property of SIR GEORGE HILL, K.C.B.;
The Property of THE LATE W. J. H. WHITTALL, ESQ.;
The Property of VICTOR A. KENNETT, ESQ.;
The Property of R. G. CARRUTHERS, ESQ.;
AND
The Property of MRS. J. F. HOWARD-PAGET;
ALSO
MAJOLICA FROM THE CELEBRATED COLLECTION
OF THE LATE A. IMBERT, ESQ.

Day of Sale:
FRIDAY, the 18th APRIL,
At ELEVEN o'clock precisely

1947.

Illustrated Catalogue (13 plates)

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CATALOGUE

OF

TURKISH FAIENCE

The Property of Sir George Hill, K.C.B.

FINE ITALIAN MAJOLICA

INCLUDING

The Property of the late W. J. H. Whittall, Esq.

AND

A Selected Portion of the Celebrated Collection of Italian Majolica

Formed by the late A. Imbert, Esq.

COMPRISING

Important Examples of 15th Century Faenza, Tuscan and Orvieto Wares

A 15th Century Hispano-Moresque Bowl

ALSO

Fine Deruta, Siena, Caffaggiolo, Gubbio, Urbino and Venice Majolica

FINE ENGLISH AND FRENCH CLOCKS

INCLUDING

The Property of Victor A. Kennett, Esq.

ALSO

A Bracket Clock by Peter Garon

The Property of R. G. Carruthers, Esq.

AND

A walnut Long-case Clock by Joseph Knibb

The Property of Mrs. J. F. Howard-Paget

ENGLISH AND FRENCH FURNITURE

COMPRISING

The Property of Mrs. M. L. Bulloch

ORIENTAL RUGS AND CARPETS

INCLUDING

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Illustrated Catalogue (13 Plates)

GOODS AND SERVICES (PRICE CONTROL ACT), 1941

The attention of buyers purchasing goods (including second-hand goods) for resale in the course of their business is directed to the above-mentioned Act and the Maximum Prices Orders and the Restrictions of Resale Order made thereunder.

CATALOGUE

OF

FINE ITALIAN MAJOLICA
CONTINENTAL FAIENCE AND POTTERY
ENGLISH AND FRENCH FURNITURE
AND CLOCKS
ORIENTAL RUGS AND CARPETS

DAY OF SALE:

Friday, 18th April, 1947

AT **ELEVEN** O'CLOCK PRECISELY

The Property of Sir George Hill, K.C.B.

TURKISH FAIENCE, Etc.

1 A Turkish Faience Dish painted with a design of saw-edged leaves and fritillaries within a tulip and flower-head border, in green, blue and red, 12*in.*; another with a design of palmettes, in the same colours, 11¾*in.*, *faulty*; and another with tulips, pinks and fritillaries within a black ammonite scroll border, 10¼*in.*, *Isnik*, 16*th Century* 3

2 A Turkish faience Dish painted with a symmetrical design of a cypress, pinks and tulips issuing from a common root in pale green, blue and light red, the border of ammonite scrolls, 12¼*in.*; and another with a saw-edged leaf, tulips and pinks, 12*in.*, *Isnik*, 16*th Century* 2

3 Another, painted in two shades of blue with oval panels filled with rice-like forms, the border with floral arabesque, traces of gilding, 10*in.*; a small Dish, decorated with a palmette filled with scale design, tulips and single pinks in turquoise green, blue and red, with blue ammonite scroll border, 7⅞*in.*; and a Jug with loop handle painted with saw-edged leaves and fritillaries in light blue, green and red, 9¾*in.*, *Isnik*, 16*th Century* 3

4 A Turkish faience cylindrical Tankard with small rectangular handle painted with a band of overlapping palmettes on an ammonite scroll ground between bands of chevron ornament in green, blue and red, 8¼*in.*; and a Dish, well-painted with a saw-edged leaf, a hyacinth, a tulip and sprays of pinks in red, blue and green, with an ammonite scroll border, 11¾*in.*, *Isnik*, 16*th Century* 2

5 A GOOD TURKISH FAIENCE DISH, decorated with a symmetrical design of blue and green saw-edged leaves, upstanding red pinks, fritillaries and other flowers, within a blue and black ammonite scroll border, 11¾*in.*; and an interesting circular Tile decorated with an interlacing and floral arabesque design on a turquoise green ground, 9¼*in.*, *Isnik*, 16*th Century* 2

6 AN ISNIK JUG with loop handle, the pear-shaped body boldy painted with a design of red and blue saw-edged leaves alternating with tulips and pinks in red and green, the slightly flaring neck with a similar design above a narrow band of blue scallops, a band of red and blue florettes above, 9¾*in.*, *Turkish*, 16*th Century*

7 A FINE ISNIK DISH, the centre painted with a well-balanced design of nine stylised flowers on long stalks growing in a pot and enclosed by wild hyacinths, the rim with an unusual pattern of overlapping trefoil discs, in red, blue and green on a clear white ground, 10¾*in.*, *Turkish*, 16*th Century*

8 A TURKISH FAIENCE JUG AND COVER, the depressed pear-shaped body painted with tulips and pinks, the neck with a similar design below a " C "-scroll border, the loop handle picked out in blue, the cover with leaves, in red, blue and green, 9½*in.*, *Isnik*, 16*th Century* 2

9 A Hispano-Moresque gold lustre Dish, with central boss, decorated with four radiating panels of foliate sprays in blue on a ground painted with birds in foliage, 16/17*th Century*; and a Savona Dish, with scalloped compartments and moulded rims, the centre painted in blue with Venus, Cupid and a dolphin, the border with flowers, 16¾*in.*, 18*th Century* 2

Other Properties

CONTINENTAL FAIENCE, ETC.

10 An Hispano-Moresque gold lustre Dish decorated with conventional panels of foliage and pseudo-Arabic script, the gadrooned rim with trellis and floral motives between lustre and blue lines, 15*in.*, *Valencia*, 16/17*th Century*

11 A Sultanabad Deep Bowl with incurved broad rim, decorated with radiating panels of scrolls and medallions in blue and black, the exterior with silver iridescence, 11¼*in.*, 13/14*th Century, some restoration*

11A A JAR, of small squat shape with short neck, boldly decorated on the exterior in white slip relief with two *feng* birds in flight amidst cloud bands, on a rich lustrous café-au-lait ground, 5½*in. diam.*; *Wan Li, Ming Dynasty*

*** For type see Hobson, Eumo. Catalogue, vol. IV, pl. LVI, D. 259.

12 Four interesting Kutahia egg-shaped Ornaments with enamelled designs of cherubs' heads and flowers and another in plain turquoise tint, found on chains supporting pendent lamps ; a Kutahian Coffee Pot ; and six other small Pieces 12

13 A Rhages gold lustre Ewer, the body decorated with three panels of ladies at various pursuits, on a foliate ground, below a frieze of animals, 13¼*in.* ; and a lustre Beaker with birds and flowering trees between fret borders, 6*in.*, 13/14*th Century* ; six Persian Tiles, *faulty* ; and three Spanish Tiles 11

14 An octagonal slip-ware Dish, the cream field with a raised design of four pomegranates divided by fleur-de-lys, a tulip-like motif in the centre below which are the well-known initials *I.S.*, double line and annulet border, in shades of brown, 13*in.*

*** The type is mentioned by Honey in " *English Pottery and Porcelain* ", p. 28 ; and illustrated by Lomax in " *Quaint Old English Pottery* ", pl. 25.

15 A RARE STAFFORDSHIRE SLIP-WARE DISH, *by Joseph Glass*, decorated on a yellow ground in red slip with a pelican within jewelled borders in dark brown and cream slip, interspersed with medallions, a flower-spray and a pheon-like motive enclosed by a well border of conjoined ovals and a wide everted rim with a typical trellis design and a reserve panel inscribed " *IOSEPH : GLASS* ", 18¼*in. diam.*, 17/18*th Century, rim faulty ; no other example is recorded*

*** This Potter is known to us through the signed cradle dated 1703 in the Glaisher Collection, Fitzwilliam Museum, see Rackham, cat. plate 23, F254 ; also by a dish in that Collection with initials (222) synchronising with initials on the Staniforth Posset Pot in the British Museum, cat. D.64. See also Jewitt, p. 310 ; Hodgkin, p. 26; no. 93 ; B.F.A.C., 1914, cat. B.76 ; and Lomax, fig. 42.

16 A PAIR OF DELLA ROBBIA ROUNDELS, the borders finely moulded in relief with lilies, convolvulus-like flowers, grapes and other fruit in shades of blue, yellow and white, entwined with blue ribbons and foliage, the deep sunk centres with an intense blue glaze, 15*in.*, in gilt wood frames 2

*** For type of border see Maclagan and Longhurst " *Catalogue of Italian Sculpture* ", Victoria and Albert Museum, pl. 56.

17 A Deruta Ewer Stand, with a copper lustre decoration, painted with a scale pattern within a stylised floral border, 13*in. wide, early* 16*th Century* ; and a tiger-ware Ballarmin, impressed with a bearded mask, 9*in.*, 17*th Century* 2

18 AN URBINO DISH painted with the Birth of Venus, the goddess reclining on a floating shell attended by a satyr, putti and dolphins, trees at the right and a landscape with houses and mountains in the background, the back with an inscription in blue, " *Nascimento di Venare in mare* ", 10¾*in., Fontana Workshop, circa* 1550

*** From the Fountaine Collection, cat. no. 18.
From the H. Wallis Collection, exhibited on loan at the Victoria and Albert Museum.

19 A FAENZA DISH with *scanaletto* moulding, painted *a berettino* with alternate brown and blue foliate spirals enclosing in the centre a figure of St. Francis flanked by the monogram *F.H.*, the underside with the mark " *B* ", 10⅜*in., botega of Virgiliotto Calamelli de Faenza, circa* 1540

20 A FAENZA TONDINO, the sunk centre with a blue floral spray *a porcellana*, within a narrow yellow scalloped border and an outer dark blue border with scrolling foliage in green, orange and yellow, 9⅞*in.*, *possibly Casa Pirota, circa* 1540

21 A PADUAN PLATE with slightly sunk centre, painted on a blue ground with a medley of *trofei* en grisaille ornamented in blue sketchy outline, 9⅜*in.*, *circa* 1555

*** The type is illustrated by Rackham and Van de Put in "*The Three Books of the Potter's Art by Piccolpasso*", pl. 75 and Rackham, "*Catalogue*", pl. 160. no. 991.

22 A SMALL TONDINO with deep sunk centre containing the initial "*G*" within a yellow wreath, the wide everted rim with a regular interlaced *cerquate* pattern in yellow, dark blue, light blue, green and white, 6¾*in.*, *late 16th Century, uncertain attribution* (*cf. Rackham, "Catalogue", pl.* 164, *nos.* 1015 *and* 1017)

23 AN URBINO DISH, *by Guido Durantino*, finely painted with the subject of "Noah in his nakedness", the robes with a typical yellow, the right hand figure in rich black, trees and a city in the distance, 10⅝*in.*, *circa* 1530-35

24 ANOTHER DISH, *by Guido Durantino*, with the Sybil showing the Virgin and Child in a cloud above to the Emperor Augustus, centurions to the left and buildings and a city in the background, in similar rich palette to the preceding, 10½*in.*, *circa* 1530-35

The Property of the late W. J. H. Whittall, Esq.

of Grayswood, Haslemere

25 A MONTELUPO DISH painted with an equestrian figure in a bright palette, 11⅝*in.*; another of a Musketeer, 12⅛*in.*; and four other smaller Montelupo Dishes, *circa* 1630 6

26 A MONTELUPO DISH with a man in striped robes, carrying a banner; another very similar, 12*in.*; another with an equestrian figure; and another with a swordsman, *circa* 1630 4

*** For first see Rackham, "*Catalogue of Italian Majolica*", Victoria and Albert Museum, pl. 173, no. 1074.

27 A MONTELUPO DISH with an equestrian figure brandishing a sword, in typical bright palette, 11¾*in.*; another of a man with a banner; another of two female figures in striped costumes, 12½*in.*; three other small Dishes; and an unusual deep Dish with a bust portrait of a Lady, 12¾*in.*, *17th Century* 7

28 A PAIR OF URBINO CANDLESTICKS in the form of female saints, in yellow jackets and blue skirts, holding vases, they stand on rectangular plinths decorated in relief, *dated* 1615, 22*in.*; and a nude female Figure symbolic of Plenty, with an urn at her side resting on a bear-like animal, 18*in.*, *dated* 1635, *Fontana workshop* 3

29 AN URBINO INKSTAND, with a cherub surmounting a dragon-shaped vase, in blue, yellow and orange tints, 7½*in.*; a shell-shaped Bowl with grotesque masks, 7¼*in.*; two triangular Salts; an oval Salt, moulded with cherubs in relief, 7½*in.*; a deep Bowl, 15¾*in.*; a fluted Dish, painted with Venus and Cupid, 8½*in.*; another with two figures and another with turn-over rim, painted with the Annunciation, 8¾*in.*, *mid-16th Century*

30 An Urbino Dish, of large size, painted with groteche motifs enclosing a stemma in the centre, 17½*in.*; and another large Dish, painted with the King of Sodom's meeting with Abraham after his retnrn from the slaughter of Chedorlaomer at the valley of Shaveh (Gen. 14 v. 17), 17¼*in.*, *workshop of OrazioFontana, circa* 1560 2

*** The type is illustrated by Rackham in the Catalogue of Majolica in the Victoria and Albert Museum, pl. 134, no. 845.

31 A Montelupo Dish of large size, painted with a nude cherub riding on a galloping horse, in a forest glade, 17¼*in.*; an Urbino Bowl, with turn-over rim, 12½*in.*, *Fontana Workshop, mid-*16*th Century*; a small Plate with the subject of Pyramus and Thisbe, 8¾*in.*; a fluted Dish with the Good Samaritan; another fluted Dish; and three other Urbino pieces, *damaged, circa* 1540-50 8

32 A pair of Plates painted respectively with the subject of Narcissus and Prosperpina and her attendants "amongst the limpid streams which surrounded the plains of Enna", the reverse of each with a coat-of-arms, probably a branch of the Pucci family, 10½*in.*; another smaller Plate; and a deeper Plate, *perhaps Venice*, 10*in.*, *mid-*16*th Century* 4

33 Four Venice Drug Jars of short cylindrical form, painted with bust portraits and scrolling foliage, 5¼*in.*, *circa* 1570; two other small Drug Jars; a pair of Drug Jars with putti and drug labels, 7*in.*; and another with groteche motifs, 8*in.*, *Patanazzi Workshop*, 17*th Century* (*first cf. Rackham, "Catalogue", pl.* 158, *no.* 979) 9

34 Two Castel Durante wet Drug Jars with short spouts and flat loop handles to the oviform bodies, painted with figures, trophies and inscribed with the drug labels, 8½*in.*, *one dated* 1579; and two later Albarelli, 7*in.*, 16*ht Century* 4

*** The first from the Collection of M. Carlin, sometime Swiss Minister in London.

35 A Caffaggiolo large Jar of oviform shape with double yellow and green rope-twisted handles, painted with a stemma of a lion rampant on a blue shield, 14½*in.*; and another attractively painted on a blue ground with profile bust portraits of a youth and a girl flanked by brilliantly enamelled foliate scrolls and columns, 17*in.*, *circa* 1550 2

36 A pair of large Urbino Drug Vases, painted with seated figures of a Queen flanked by amorini holding drug labels and mask and serpent handles, 13*in.*; and a pair of Castel Durante Drug Vases with *trofei* en grisaille on a blue ground, and medallions with figures of saints above drug labels, in a Faenza palette, 13½*in.*, *mid-*16*th Century* 4

37 A Faenza Drug Jar, with oviform body, broad flat handle and short spout, crudely painted in blue, in almost Netherlandish style, 6½*in.*; a pair of Albarellos with floral designs crudely painted in blue, orange and green, drug labels at the base, 5¾*in.*, 16*th Century*; and another Venice Drug Jar with oak leaves and label in blue on a *berettino* ground, short lip spout and loop handle, 8¼*in.*, 16*th Century* 4

38 A pair of decorative Deruta wet Drug Jars, with short spouts and flat loop handles ornamented in orange and green with stemmas above the initials *L V*, green wreaths and orange and yellow groundwork and scrolls, with the drug labels picked out in blue, 10*in.*; and another pair of Albarellos of waisted cylindrical form with similar wreaths, pale yellow labels and monastic marks, 9*in.*, *circa* 1510 4

39 An Urbino Dish, painted with the Ascension of the Virgin flanked by angels and with a hilly landscape in the background, the Virgin's robes and the whole composition unusually well rendered, 11*in. diam., circa* 1526, in giltwood frame

*** This dish is probably one of the finer works of Guido Durantino, in the manner of his father, Nicola Pellipario. See an article by Rackham in the "*Burlington Magazine*", January, 1941, on this painter and in particular the lustred plate in the Fitzwilliam Museum, pl. 1, fig. F.

40 A Gubbio lustred Dish, *by Maestro Giorgio*, of deep saucer shape, painted with a feasting scene in front of a tent with ships in the offing, other tents and rocks in the background, touches of ruby lustre, 10⅞*in., dated* 1520, *faulty*

41 An Urbino Plate, painted with the subject of Astyages, king of Media, and his daughter Mandane, the king seeing in a dream his grandson being encouraged to take up arms against him, 9¼*in., dated* 1551 ; another with the Adoration of the Shepherds, *probably by a follower of Pellipario*, 10*in.* ; and a large Dish, finely painted with the Siege of Ardea, in Latium, 14¾*in., mid-16th Century* 3

*** The last from the Edmund Oldfield and the Gertrude Pitt Collections.

42 An early Faenza Albarello, painted in blue with a scrolling floral design and a bold ribbon label, below a narrow chevron border round the neck, 6½*in.* ; and another with a polychrome floral design, slightly later in date, 7*in., circa* 1520-30 2

*** The type is illustrated by Rackham "*Catalogue of Italian Majolica*", pl. 34, no. 201.

43 A pair of Venetian portrait Plaques of Francesco Foscari and Pasqual Maripetra, the first-named Doge three-quarters dexter, the latter almost in profile to sinister, the boldly modelled heads in flesh tints and grisaille, the caps and robes in orange and yellow picked out in green, dark blue background and a stemma in the spandrel, 7*in.* ; one in original *pastiglia* decorated frame, 12*in.* 2

*** The second from the J. E. Taylor Collection.
For *pastiglia* decoration see Hildburgh, "*Antiquaries Journal*", vol. XXVI, nos. 3 and 4, July-October, 1946, p. 123.

44 A good Urbino Plate, *by Guido Durantino, signed*, well-painted with the subject of the Queen of Sheba visiting Solomon, architectural background with steps in the foreground, typical yellow tones and the characteristic purplish-mauve used by this son of Nicola Pellipario, 11*in., signed in full on the back* "*. . . nella botega d mº Guido duratino in urbino*", *circa* 1535

*** Formerly in the Collection of Lord Currie.
The signature in this form, without the "n" occurs from time to time and one example is noted by Ballardini "*Corpus*", II, 206, no. 359R.

45 A Faenza Pharmacy Ewer, with yellow dragon spout and flat loop handle, painted on either side of the spout with bust portraits of bearded men on a blue ground, the reverse and the handle with blue scrolls, inscribed on a label round the base "*SYO . ACETOSO . SINPLICI*", 9¾*in., circa* 1515

*** This well-known type is illustrated by Rackham, "*Catalogue*", pl. 41, no. 252 ; Damiron Catalogue, nos. 21 and 34 Pringsheim, June 1939, no. 47.

VARIOUS STONEWARE AND FAIENCE

46 A LARGE PERSIAN LUSTRED DISH, with a radiating design of alternate panels of female figures and scrolling foliage in red lustre, divided by blue glazed panels and enclosed by a pseudo-Nashki border, 13½*in.*, *Rhages*, 13/14*th Century*; a lustred Albarello with raised panels of figures and medallions, in reddy-gold, 10*in.*, 13/14*th Century*; two glazed Vases; and an interesting Fragment with relief pattern, 3½*in.*, *faulty* 6

47 A SIEGBURG SCHNELLE, *by Hans Hilgers*, 1574, with pewter top and small loop handle, decorated in relief with the Arms of England as borne by the Tudors, flanked by those of Spain and the Netherlands, 9¼*in.*; another larger, with Biblical subjects and a full-length figure of St. Helena, *dated* 1570, within compartments, 15*in.*; and a double-handled Bottle, with masks, armorials and seated figures of hounds in relief, touched with blue, 16*in.*, 16*th Century, Perhaps by Jan Emens* 3

*** For first see Rackham, Catalogue of the Glaisher Collection, Fitzwilliam Museum, pl. 147B; and for second, Hannover and Rackham, p. 207, fig. 221.

48 A RAEREN "ELECTOR" JUG, *by Jan Baldems Mennicken, dated* 1607, moulded with the arms and half-length figures of the Seven Electors of the Holy Roman Empire within arcaded panels, under a warm brown glaze, pewter lid, 12½*in.*; another, similar, but smaller, *also dated* 1607, 11¾*in.*; and another with a frieze of court jesters and musicians, within arcaded panels, 10½*in.* 3

*** The first from the Swaythling Heirlooms, the second Gosford Castle Collection.

See Hannover and Rackham, fig. 234, p. 217, where Von Falke's attribution to Jan Baldems is discussed.

49 A RAEREN SMALL JUG, *by Jan Emens, signed and dated* 1576, moulded in relief with a frieze "Dance of the Peasants" after Hans Sebald Beham, 10½*in.*; an armorial Jug from the workshop of Jan Baldems Mennicken, *dated* 1598, crisply moulded with coats-of-arms and lion supporters, 12½*in.*; and another larger Raeren Jug with Thirteen Electors of the Holy Roman Empire, 17¾*in.*, 16*th Century*

*** For the first which is from the Gosford Castle Collection, see Hannover and Rackham, p. 214, fig. 228; and for second, p. 219, fig. 233.

50 A LIMOGES ENAMEL TAZZA, painted with The Expulsion in flesh tints and grisaille, within a gilt intertwined border, the underside with drapery festoons supported by cherubs and lions' masks, 8⅜*in.*, 16*th Century*

51 A RARE "HAFNER-WARE" JUG, *by Paul Preuning*, with baluster body, the neck and handle replacements in pewter, the upper part of the body with a concave arcaded panel moulded in relief with the Virgin and Child flanked by figures of Magi and a huntsman, in the lower zone a seated figure of a king holding a sceptre, the remainder of the frieze with a spiritedly rendered version perhaps intended for the Massacre of the Innocents in brilliant green, blue, yellow and manganese enamels, 13*in.*, *circa* 1550

*** See Hannover and Rackham, pp. 190-191; "*Belvedere*", January, 1932, p. 60 and Sotheby's Catalogues, 5th July, 1940, no. 239; 12th April, 1946, no. 53 and 18th June 1946, no. 51.

The Property of Lt.-Col. P. Gleadall

52 A PAIR OF MEXICAN JARS of oviform shape, surmounted by cylindrical necks, painted in blue with alternate panels of cell diaper and formal scrolling foliage in white on a blue ground in Chinese *ch'ing t'i 'pai hua* style, the necks with primitive budded meander also in blue, 15¾*in.*, *17th Century* 2

53 ANOTHER PAIR, similar but smaller, 14¾*in.*, *17th Century* 2

54 A LARGE JAR, of shouldered baluster shape with cylindrical neck, the upper part of the body crudely decorated in thick blue enamel with a medley of birds, animals figures, buildings and foliage under arcaded panels and above a floral and loop border which is repeated on the necks, 20*in.*, *17th Century*

55 AN ATTRACTIVE JAR, smaller, with small double handles, the oviform body with six panels painted in blue with figures, birds, animals and buildings amidst foliage, divided by pronounced ribs and above *ju-i*-shaped lappets of foliage, 15*in.*, *17th Century*

56 A DEEP BOWL, the interior plain, the exterior with six pointed panels of formal flower-sprays in blue on a blue ground divided by pendant tassels, 13⅛*in. diam.*, *17th Century*

*** On this subject see "*Mexican Majolica*", by Edward AttLee Barber, of Pennsylvania.

A SELECTED PORTION OF THE CELEBRATED COLLECTION OF ITALIAN MAJOLICA

Formed by the late A. Imbert, Esq.

Many of the pieces have been exhibited on loan at the Musée des Arts Decoratifs, Paris.

57 AN ORVIETO DRUG JAR, of small size and waisted albarello form, crudely painted with four "man-in-the-moon" masks in brown on a green ground, within intertwined cream ribbons, the shoulders with a border of conjoined heart-shaped motifs in brown and cream, 6⅞*in.*, *circa* 1400-1450

[*See* ILLUSTRATION, PLATE I]

58 AN EARLY JUG, with pinched lip spout joined to the almost pear-shaped body with a stout loop handle, boldly decorated in shades of green and brown manganese with a large circular panel containing dentate ornament on a ground of cross-hatching, 9½*in.*, *Arezzo, first half of the 15th Century*

*** The type is illustrated by Rackham, in "*Catalogue of Italian Maiolica*", Victoria and Albert Museum, pl. 3, nos. 26 and 27.

[*See* ILLUSTRATION, PLATE I]

59 AN ORVIETO SMALL JUG, with pinched lip spout and stout loop handle decorated with horizontal lines in green and manganese-brown, the body moulded under the spout on an oval medallion with a stag on a dotted ground, flanked by two pine motifs, picked out in green and cream on a brown cross-hatched ground, below a guilloche border round the neck, 6*in.*, *circa* 1400-1430

*** A similar jug with a hare in relief is in the Ridout Collection, illustrated in the Catalogue, pl. IV, no. 94.

[*See* ILLUSTRATION, PLATE I]

60 An Umbrian Sgraffiato Tondino, the sunk centre with a coat-of-arms, within a brown and white zig-zag ribbon border, the everted rim with a well-balanced foliate scroll in cream on a reddy-brown ground, the underside with traces of cream glaze near the edge but otherwise unglazed, 9*in.*, *circa* 1520-30, *Perugia or Città di Castello*

*** Another very similar with the arms of Ginori impaling Buondelmonte is illustrated by Rackham, "*Catalogue*", pl. 211, no. 1364.

[*See* Illustration, Plate II]

61 A Sgraffiato Portrait Jug, with pinched lip spout decorated in white and green with a floral band on a brown ground, and joined to the oviform body with a broad grooved strap handle, the body with a central medallion of a man in profile to dexter, possibly meant for Dante, flanked by two female bust portraits, in organge, cream and green and with foliate spandrels dividing the busts, 7*in.*, 16*th Century*

[*See* Illustration, Plate II]

62 A Faenza Drug Jar, of short albarello form, painted in blue with a typical scrolling floral design, the label inscribed "*u . agripa*" between a rough chevron border on the neck and a dash border round the base, 6¼*in.*, *circa* 1520

*** Type is illustrated by Rackham, "*Catalogue*", pl. 34, no. 201, and by Von Falke, Beckerath Catalogue, pl. 50, nos. 279 and 285.

63 A squat Faenza Drug Jar of short cylindrical form, and with slightly everted rim, painted with an attractive scrolling floral design in blue, pale green and orange, between blue line borders and on a broad ribbon label, the legend "*aqariti*", flat base, 6½*in. diam.*, 3⅜*in. high, circa* 1510

*** Rackham illustrates a similar low drug jar, "*Catalogue*", pl. 36, no. 215.

64 An uncommon Albarello of almost cylindrical form with shouldered upper part, decorated in four zones with a bold and regular if unusual pattern of dark blue half circles and crescent-shaped motifs, 8⅞*in.*, *early* 16*th Century*

*** The design, which is bold and striking, does not in this form, appear to be recorded.

65 A pair of early and interesting Drug Jars, painted in Valencian Hispano-Moresque style with a stylised bryony design in blue and brown, within a narrow chevron border on the shoulders and brown and white bands round the necks and bases, one slightly shorter than the other, 10*in. and* 9½*in.*, *Tuscan, late* 15*th Century* 2

*** A very similar Albarello in the Ridout Collection is illustrated by W. B. Honey, in the Catalogue, pl. XI, Tuscany 12.

66 An early Faenza Drug Jar, with waisted body, painted with two zones of pyriform motifs and "*San Bernardino*" rays in dark blue and orange, divided by dark inky-blue bands and a dash border round the shoulders, 8¾*in.*, *end of the* 15*th Century*

[*See* Illustration, Plate III]

67 A RARE TALL FAENZA DRUG JAR, with a most unusual green leaf trellis design enclosing dark blue and orange flower-heads and sketchily drawn scroll work, within orange and blue borders at the shoulders and base, the neck with a wreath of spiked acanthus in dark blue, 12¼*in., circa* 1490

*** Another example with this unusual pattern in a more definite trellis was formerly in the Kahn Collection, cat. part I, New York, 1927, pl. 397.

[*See* ILLUSTRATION, PLATE III]

68 AN ATTRACTIVE AND IMPORTANT FAENZA ALBARELLO, of tall waisted form, boldly decorated in two wide zones with scrolling "Gothic" foliage in shades of blue, green, orange and manganese, divided by a narrower band of meander in inky-blue and horizontal bands in blue and orange, the shoulders with a narrow chevron border, 13¼*in., circa* 1470-80

*** A fine series of these early Drug Jars with Gothic foliage was sold in the Damiron Collection, Sotheby's, 16th June, 1938. For style of decoration, see the drug jar in the Leverton Harris Collection, illustrated by Borenius, pl. VII, of the Catalogue, and "*Apollo*", May, 1925, p. 272.

[*See* ILLUSTRATION, PLATE III]

69 AN EARLY FLORENTINE DOUBLE-HANDLED ALBARELLO of shouldered cylindrical form, with short neck and high foot both decorated with blue dashes, the double plaited handles also dashed with blue and orange; the body inscribed "*MARIIA*" in spindly blue letters in a rectangular panel between zones of small palm trees, the shoulders boldly painted with spiky tufts in blue divided by orange crescents, 8¼*in. high, circa* 1450-70

*** A very similar jar in the Von Beckerath Collection is illustrated by Von Falke in the catalogue, pls. E and 20, no. 76; see also Rackham, "*Catalogue*", pl. II, no. 59; Honey, Ridout Catalogue, pl. X, Tuscany, 10; and Leverton Harris Cat., pl. VI.

[*See* ILLUSTRATION, PLATE IV]

70 AN IMPORTANT FLORENTINE JUG, with deeply-grooved loop handle decorated in relief with three circular green-glazed bosses; the pinched lip spout with an entwined ribbon border in blue. The pear-shaped body crudely painted with two man-headed birds in blue plumage, each with its head turned over its back, divided by geometric borders and below a band of harebell-like motifs, in green and manganese-brown, 10½*in.*, ? *early 15th Century*

*** A bolder form of this design is found on Tuscan "oak leaf" examples.

[*See* ILLUSTRATION, PLATE IV]

71 A FINE HISPANO-MORESQUE LUSTRED BOWL, of small conical shape with contracted rim, painted in the centre in gold lustre with the Sacred Monogram in Gothic letters within a blue rope-twisted border and a deep band of bryony ornament in gold lustre and a deep blue; the exterior with a narrow border of the same motif above three gold lustre horizontal bands, 6½*in. diam., 4in. high, Manises, near Valencia, circa* 1475

*** A Jug in the Glaisher Collection, similarly lustred, is illustrated by Rackham, pl. 154, no. 2097; see also Borenius, W. H. Woodward Catalogue, pl. V, no. 20; "*Burlington Magazine*" Monograph II, Spanish Art, 1927, colour pl. 10; and "*Hispanic Notes and Monographs*", by Alice Wilson Frothingham, pl. 22, E.619.

[*See* ILLUSTRATION, PLATE IV]

72 A Faenza Drug Jar, of squat cylindrical form with slightly everted rim, painted with an attractive scrolling fruit and tendril design in blue, between yellow and orange trellis borders, the legend "*pirretri*" on a broad ribbon label, 6⅛*in. diam.*, 3⅜*in. high, circa* 1510 (*cf. Rackham, "Catalogue", pl.* 36, *no.* 215)

73 Another early Drug Jar, with a simple motif of San Bernardino rays, alternately in blue and orange, in two bands round the centre of the body, between bands of blue and yellow in varying depths, a design popular with the Netherlands potters and also Southwark, 6⅞*in., early* 16*th Century*

*** The motif on Netherlands examples is illustrated by Rackham, "*Early Netherlands Maiolica*", pl. 38.

74 An important Florentine "oak leaf" Jar, with large oviform body and cylindrical neck, the shoulders with two stout rope-twisted strap handles, boldly decorated on one side with a bird amongst foliage, in inky-blue, manganese and green, the reverse with an elaborate monastic cipher of a cross surmounting a quatrefoil panel containing a square with triangles at the corners and the letter "*S*" in the centre; divided by bands of berried meander in green and manganese, which motif is repeated on the neck, 11½*in. high*, 10½*in. diam., first half of the* 15*th Century*

*** Rackham illustrates another example with a bird in the catalogue of the Glaisher Collection, Fitzwilliam Museum, pl. 158C, no. 2163; see also Von Falke Catalogue of the Von Beckerath Collection, pl. 3, no. 25.

[*See* Illustration, Plate V]

75 A Deruta Portrait Dish, painted with a bust portrait of a youth in profile to dexter, a stylised floral spray in front of him, within a border of formal flowers and scale ornament *a quatieri*, in shades of blue, green, orange and yellow, 14¼*in.*, *circa* 1520

*** Borenius illustrates a somewhat similar portrait Dish in the catalogue of the W. H. Woodward Collection, pl. 8, no. 34.

76 A Deruta lustred double-handled Vase with trumpet neck, decorated in gold lustre within vesica-shaped panels with a foliated "*N*" terminating in a bearded grotesque mask on a pale blue ground, divided by lustred foliate scrolls, a narrow band of tulip-like flowers round the centre of the body, the lower half and circular foot with oblique false gadrooning also in gold and blue, 12*in.*, *circa* 1515

77 A Deruta lustred Dish for a Ewer, the raised centre with the Sacred Monogram within a wide border of blue and gold scale, the everted rim with a band of diamonds and ovals, the underside with concentric gold lustre bands, 13*in.*, *circa* 1515-20

*** Formerly in the Molinier Collection.

78 A Deruta lustred Tondino, with small and deep sunk centre decorated in blue and gold lustre, with a flower-head, the rim ornamented with a symmetrical and stylised design of scrolls, flower-heads and cruciform motifs in blue and gold lustre on a white ground, 8½*in.*, *circa* 1520-30

*** The pattern which is uncommon is seen on a large Dish in the Von Beckerath Collection, see Von Falke, catalogue, pl. 59, no. 320. See also Rackham, "*Catalogue*", pl. 121, no. 767.

79 A MAIOLICA DISH, decorated on a blue ground with a bold orange and yellow interlaced strapwork design forming a cruciform pattern with the spandrels filled in with intertwined strawberry leaves on a green field, 13¾*in., circa* 1590-1600

*** Rackham in the Victoria and Albert Museum Catalogue illustrates three plates, nos. 1015, 1016 and 1017, which obviously have a common origin with this example, pl. no. 164.

80 A PADUAN PLATE, with slightly sunk centre, painted on a blue ground with a medley of *trofei* en grisaille, decorated with scrolls and arabesques in brown, 9½*in., circa* 1555

*** Rackham and Van de Put in "*The Three Books of the Potter's Art by Piccolpasso*", pl. 75, illustrate a similar plate; see also Rackham, "*Catalgoue*", pl. 160, no. 991.

81 A FAENZA TONDINO, decorated on a *berettino* ground with groteche motifs en grisaille on dark blue, the sunk centre with a seated figure of a saint, perhaps intended for Bartholomew, in orange, blue and green, within a grey well border; the reverse with alternate flower-heads and pyriform motifs, 9½*in., Casa Pirota, circa* 1535 (*for mark see Fortnum*, 334 *and* 318)

82 A FINE DERUTA LUSTRED PORTRAIT DISH with a profile bust portrait of a girl to sinister, in elaborate bodice, wearing pearls and locket, posed in front of the usual flowers and ribbon label inscribed "*SOLA IN TE SPLR°*" within a well border of buds and blue and gold overlapping leaves enriched with white on the rim, 15¾*in., circa* 1520

*** Possibly by the same hand as Rackham, "*Catalogue*", pls. 70 and 71.

[*See* ILLUSTRATION, PLATE VI]

83 A VERY FINE DERUTA GOLD AND RED LUSTRE DISH, the concave centre superbly decorated with a sphinx in profile to dexter, within foliate and candelieri motifs, in gold on a pale blue ground picked out in red, 16*in., Deruta, circa* 1520

*** From the Rodolphe Kann Collection, Paris, illustrated in the catalogue of the Collection, vol. 1 (1907), no. 8.

Two other examples with this type of decoration, one in the Musée de Cluny, Paris (illustrated de Mauri, pl. 12), and the other in the Salting Collection, South Kensington, illustrated by Rackham in the "*Catalogue*", pl. 76, no. 487; see also Sotheby's Catalogue of the Pringsheim Collection, 19th July, 1939, pl. 222.

[*See* ILLUSTRATION, PLATE VII]

84 A GOOD FAENZA PHARMACY JAR with green dragon-headed spout and flat loop handle, the body finely painted with two lions supporting an oval plaque with a monastic sign above the drug label "OXIMEL * SQ" flanked by blue pendant ribbon scrolls, an orange rim round the neck, 9¼*in., c.* 1515.

85 A NETHERLANDS MAIOLICA DRUG JAR, of oviform shape, painted in green, orange, yellow and blue with a broad band of fruit within narrower blue and green bands dividing wider bands of herringbone in blue, 9⅛*in., mid-16th Century*

*** Very similar oviform jars, attributed to Venice or Faenza are illustrated by Rackham, "*Catalogue*", pl. 128, no. 812, "*Review, V. & A.*", 1930, p. 21, pl. 12a and Glaisher Cat., fig. 165; also "*Dedalo*", II, 1922, pp. 532, 533, and Honey, Ridout Catalogue, pl. 23, p. 22.

86 An interesting "Kubachi" blue and white Dish, of saucer shape with everted rim, decorated in the centre with a medallion of radiating spiked leaves with flower-heads between, the well with seven evenly spaced formal flower-sprays within a trellis border on the rim, in 15th Century Hsuan Te style, the underside with sketchy undulating scrolls, 13*in. diam.*, 16*th Century* ; and a later Greek Islands deep Bowl on foot, with a boldly-drawn flower-spray in tones of brown, inky-blue and dark green, 14¾*in.* 2

*** See an authoritative article by Arthur Lane in the "*Burlington Magazine*", October, 1939, p. 156, "*The So-called 'Kubachi' Wares of Persia*", also R. H. R. Brocklebank, "*Burlington Magazine*", November, 1931, p. 219, pl. IID.

87 A German faience "Hausmaler" Bottle, of pear shape, boldly decorated on a white ground with a variety of flowers in a crude palette, the neck and foot with later chased gilt-bronze mounts, 9⅝*in.*, 17*th Century, school of Johann Heel of Nuremberg*

*** See W. B. Honey, "*Burlington Magazine*", March, 1932, and June, 1935, regarding the works of Johann Heel.

88 A Caffaggiolo maiolica Drug Jar, painted with a coat-of-arms within an orange and green wreath and with typical blue flower-heads picked out in ivory, green and yellow on the reverse, 10*in.*, *circa* 1525 ; and a Portrait Jug, with a profile bust portrait of a girl wearing a turban head-dress and orange, green and yellow bodice, 8*in.*, 16*th Century* (*first cf. Rackham "Catalogue", pl.* 55, *no.* 333) 2

89 A Caffaggiolo small Jug, with pinched lip spout and flat loop handle with vertical striping in green above an "eye" motif in blue, painted on the front with a water-hen holding a twig in its beak, in blue plumage on a yellow ground, within an orange and cream border and flanked by scrolling foliage in blue, 7½*in.*, *circa* 1560-80 (*perhaps by Alessandro Fattorini*)

90 An Urbino Plate, painted with the subject of Leander and Hero (Ovid, "*Heroides*", XVIII), architectural background, 9⅞*in.*, *Fontana Workshop, dated* 1546

*** See Rackham, "*Catalogue*", pl. 115, no. 728 ; and Ballardini; "*Corpus*", II, figs. 187, no. 353 and 151, no. 159.

91 A large Caffaggiolo Jar, with double green dragon-headed handles, the oviform body painted in front with the Sacred Monogram within a sun-in-glory medallion in blue and yellow, enclosed by a bold green wreath with coloured fruits in orange and yellow, and with a typical floral pattern in yellow and blue, on the rest of the body, 14½*in.*, *mid*-16*th Century*

*** Two or three examples with this style of floral decoration are illustrated by Von Falke in the Beckerath Catalogue, pl. 51, nos. 302, 303, 304 ; see also a similar wet drug jar in the Pringsheim Cat., Sotheby's, 20th July, 1939, pl. 352.

92 A Venice Tondino, painted *a porcellana* with a floral medallion in blue on a pale grey-blue *berettino* ground in the centre, within a wide floral border and a narrower border of scrolling foliage, the underside with a meander, in Chinese 15th Century tradition, 9⅝*in.*, *mid*-16*th Century*

*** For style of painting, see Rackham, "*Catalogue*", no. 992, pl. 160, and Honey Ridout Catalogue, pl. 20, no. 6.

93 A Faenza oviform Jar, attractively painted on a *berettino* ground with coloured sheaves of fruit divided by candelieri motifs below a typical foliate border, the cylindrical neck with a green wreath, the foot with a scrolling border, picked out in white enamel, 10*in., Casa Pixota, circa* 1530-35

94 An Urbino Dish, painted with Europa and the Bull, in the background, the sea, a city and the Cretan hills in a rich palette, 9¾*in., Fontana Workshop, circa* 1540

95 Another Urbino Dish, painted with Bacchantes being turned into trees, a rocky mountain to one side and a hilly coast-line with buildings in the background, on small foot, 10¾*in. diam.*; and another with a mythological subject, *by Fra. Xanto*, 10⅝*in. diam., circa* 1533

*** Another version of the first by Xanto in the Musée de Sèvres, is illustrated by Pierre Verlet in *"Beaux Arts"*, Sept. Oct., 1936, fig. 5 no. 4.

96 A Deruta lustred Vase with double handles, the neck and shoulders with formal foliage flanking vesica-shaped panels containing a hare above a tesselated pavement, the body with a band of flowers and buds, above oblique false gadrooning, the foot similarly decorated, 12*in., circa* 1515 (*type cf. Rackham "Catalogue", pl.* 73, *no.* 472)

[*See* Illustration, Plate VIII]

97 A Deruta Stand for a Ewer, with raised centre decorated with clasped hands above flames and below a crown, flanked by the initials *"FE"*, the inner rim *a quatieri* with orange scale ornament, and floral scrolls divided by broad bands of yellow and blue; the rim with a continuous design of buds and tulip-shaped motifs in orange, green and yellow on a blue ground; the underside with a thin blue trellis pattern, 12½*in., circa* 1535.

*** A somewhat similar ewer stand at South Kensington is illustrated by Rackham *"Catalogue"*, pl. 119, no. 754.

The symbolic design of clasped hands occurs on a dish from the Soulages, Collection, South Kensington (8900-1863); also on a Deruta vase in the same Museum which is inscribed on a scroll " co pvra fe " (in pure faith).

[*See* Illustration, Plate VIII]

98 An interesting large Siena Dish, of unusual technique, painted with the Nine Muses, in the centre, a choir of nine ladies singing, one of them playing a violin, in the foreground three musical instruments, in the background a parkland view with trees in green, blue, brown and orange palette, enclosed by a narrow well border and a rim *a porcellana* with tight scrolls in blue and a narrow " bianco-sopra-bianco " border, 14½*in., circa* 1515

*** The border is very similar to the Maestro Benedetto plate at South Kensington (Rackham *"Catalogue"*, no. 373, p. 127), and identical with a fragment excavated at Siena by Langton Douglas, *" Burlington Magazine"*, August 1937, fig. F. The style is also akin to some Caffaggiolo wares.

[*See* Illustration, Plate IX]

99 A Faenza Berettino Dish, painted in the sunk centre with a coat-of-arms in orange, white, green and yellow, per pale verte and argent a boar consumed by flames proper, within a narrow " bianco-sopra-bianco " well border, the wide rim with grotesche and candelieri motifs, the underside with four evenly spaced flower-heads and pirota mark, 10¾*in., Casa Pirota, circa* 1520

*** A dish in the W. H. Woodward Collection (no. 31) with similar arms, is mentioned by Borenius.

100 A LARGE FAENZA BOTTLE-SHAPED VASE, the globular body painted with a bust portrait of a girl in green dress with white bodice, head and gaze three-quarters dexter, within a yellow and blue floral border and above the drug *"A . PORTULACE"*, the reverse with bold blue scrolling foliage, the handles in dark blue, the shoulders in orange, the rim in yellow, 15¼*in.*, *circa* 1530

*** Sometimes known as the "Orsini" series. A pair was sold in these Rooms in the Damiron Collection, June, 1938, lots 50 and 51; see also *"Faenza"*, vol. 24, 1936, pl. 1, in the British Museum and Rackham *"Catalogue"*, pl. 40, figs. 253, 254.

101 A SMALL GUBBIO LUSTRED DISH, decorated in gold lustre and blue with the Sacred Monogram in the sunk centre, the well border with a band of scale motif, the everted rim with pointed rays dividing stylised flowers, the underside with three concentric rings in lustre, 9⅜*in.*, *circa* 1515

*** A very similar plate is illustrated by Rackham *"Catalogue"*, pl. 78, no. 503. and on p. 165 he discusses the influence of contemporary Deruta lustred wares.

102 A SMALL GUBBIO LUSTRED DISH, decorated in relief and in ruby lustre and blue with a kneeling figure of St. Francis receiving the Stigmata within a border of flower-heads and ovals in relief, the underside with four ruby scrolls, 7⅜*in.*, *circa* 1535

*** The subject is illustrated by Rackham *"Catalogue"*, pl. 113, no. 710 and the border by Ballardini *"Corpus"*, II, 25, 32.

103 A GUBBIO LUSTRED DISH, the rim with oblique gadroons and flower-heads in relief, enclosing in the centre a figure of St. Macarius the Younger of Alexandria, a view of a city in the distance, a touch of pale green, blue background enriched with ruby lustre, five lustre scrolls on the reverse, 9¾*in.*, *circa* 1535

*** St. Macarius is the central figure in the celebrated thebaid fresco in the Campo Santo at Pisa, and the artist who decorated this dish must have seen the fresco.

[*See* ILLUSTRATION, PLATE X]

104 A FINE URBINO PLATE LUSTRED AT GUBBIO, painted *by Francesco Urbini*, with Leda and the Swan, in a mixed palette containing orange, yellow, green, blue and brown, a view of a city in the sunk centre, the underside with five superb ruby and gold lustre foliate scrolls, 10*in.*, *circa* 1536

*** For the work of this master see Tancred Borenius Catalogue of the W. H. Woodward Collection, pp. 5-7, figs. 7, 8, 9 and 10.

[*See* ILLUSTRATION, PLATE X]

FINE ENGLISH AND FRENCH CLOCKS

Various Properties

105 A Louis XVI marble and ormolu Mantel Clock, with a figure of Venus, Cupid and with amatory emblems in ormolu on a white marble plinth, the base of black marble, 12½ *in. wide*

106 An Empire ormolu Mantel Clock, in the form of a Greek altar beside which stands a priestess, mounted with appliqués emblematic of the Arts and Sciences, 13*in. wide*

107 A French ormolu Mantel Clock, *by A. Brocot*, with a dial showing the phases of the moon, day, date and month, mounted with Sèvres plaques, 21*in. high*

108 A late Louis XV Bracket Clock of carved and gilt wood, with striking train, a crowing cock above, flanked by a putto and an owl, with a fox beneath, 17*in. high*

109 A Louis XVI Mantel Clock, with striking train, enriched with ormolu figures of Venus and cupids, on a stepped semi-circular ormolu and marble base, 17*in. high*

110 Another Louis XVI Mantel Clock, set in an ormolu plinth with rocaille mounts and surmounted by an urn, with striking train, 13*in.*; and a pair of Italian Figures of St. Lucy and St. Barbara in gilt metal, on wood plinths with cherub head corner mounts, 12*in.* 3

111 A Louis XVI Mantel Clock, *by Manière of Paris*, with striking train, of unusual design, the circular white enamel dial enclosed in an architectural entablature in ormolu, supported by two bronze caryatid figures on an oblong base, 3*ft.* 2*in. high*

112 A Bracket Clock with striking train, *by George Ritherdon of London*, the circular silvered dial with a second hand and calendar aperture, the back-plate engraved, the embossed case with an inverted bell top and brass ogee bracket feet and handle, 15*in. high*

113 A good mahogany Bracket Clock, *by Thos. Bray of London*, with striking train, the arched silvered dial with strike-silent hand, the case with ormolu mouldings, spandrels and finials, surmounted by an inverted bell top, 22*in. high*

114 An early 19th Century Bracket Clock, *by Thos. Pace of London*, with striking train and circular enamel dial, the case inlaid with brass and with fluted side pilasters and broken-arch top, 16*in. high*

*** Thos. Pace's work is represented in the Guildhall Museum.

115 An 18th Century Bracket Clock, *by Wm. Morgan of London*, with striking train, arched dial, brass hour ring and calendar aperture, the ebonised case with inverted bell top, 18*in. high*

116 Another, *by Francis Dorrell of London*, the arched dial with silvered hour ring, calendar aperture and strike-silent dial within arabesque gilt spandrels, the ebonised case with inverted bell top, 18*in. high*

*** Francis Dorrell was free of the Clockmakers' Company in 1702.

117 A walnut marquetry tall-case Clock, with striking train, *by Tho. Bridge of London*, with square brass dial enclosing a calendar aperture and a second hand, within cupid spandrels, the hood with barley-twist pilasters, the waist and base with panels of floral and scroll marquetry, the door with a glass pendulum aperture, 7*ft.* 1*in. high*

118 A MAHOGANY LONG-CASE CLOCK BY ELLICOTT OF LONDON, with striking train, the arched brass dial with a silvered hour ring enclosing a second ring and calendar aperture, surmounted by a strike-silent hand, the case with a domed top and pilaster supports, *7ft. 9in. high*

The Property of Victor A. Kennett, Esq.

Abbotts, Felstead, Essex

119 A FINE BRACKET CLOCK BY JOHN ELLICOTT OF LONDON, the circular gilt dial with a silvered hour ring and calendar aperture and with engraved back-plate, the ebonised case with brass mouldings and feet, surmounted by an inverted bell top with a brass handle, *16in. high*

120 A "REGULATOR" LONG-CASE CLOCK BY JOHN ARNOLD OF LONDON, the circular silvered dial with hour, minute and second hands, the mahogany case with a cylindrical hood, glazed waist-door and the base carved with a laurel werath, *6ft. 4in. high*

The Property of R. G. Carruthers, Esq.

High Barn, Stocksfield-on-Tyne

121 A CREAM LACQUER BRACKET CLOCK BY PETER GARON, of London, with striking train and pull-repeater movement; the square brass dial with silvered hour ring enclosing pendulum and calendar apertures, within silver spandrels designed with crossed sceptres surmounted by crowns, and with a strike regulating lever, the back-plate engraved and inscribed "*Peter Garon, London*", the case painted with chinoiseries on a cream ground, with gilt fret panels and inverted bell top, brass ball finials and handle, *14in. high*

*** Peter Garon was free of the Clockmakers' Company in 1694. His work is represented in the British Museum and Britten illustrates two examples.

[*See* ILLUSTRATION, PLATE XI]

The Property of Mrs. J. F. Howard Paget

late of "Seven Stories", Broadstairs

122 A Bracket Timepiece with an arched painted dial enclosed in an ebonised case with gilt spandrels and inverted bell top, *21in. high*

123 AN EARLY BRACKET CLOCK BY EDWARD EAST, with striking train, the square brass dial engraved with floral motives and inscribed "*Eduardes East, Londini*", with a narrow silvered hour ring, contained in an ebonised case with an inverted bell top and brass handle, *14in. wide, by 18in. high*

*** Edward East (1610-73), watchmaker to Charles I, was one of the first assistants of the Clockmakers' Company. Numerous examples of his work are illustrated by Britten.

124 ANOTHER FINE EARLY BRACKET CLOCK BY HENRY JONES, the square brass dial with a silvered hour ring and calendar aperture, enclosed by well chiselled cherub spandrels, the engraved back-plate inscribed *"Henry James in the Temple"*, contained in an ebonised case of architectural design, 13*in. wide by* 17*in. high*

*** Henry Jones was apprenticed to Edward East and was made free of the Clockmakers' Company in 1663. His work is illustrated by Britten, and by Cescinsky in *"Old English Clocks"*.

125 A CHIMING WALNUT LONG-CASE CLOCK, *by Peter Mallet of London*, the square brass dial with silvered hour ring enclosing a second ring and a calendar aperture, enclosed by cupid and crown spandrels, the case with oak frieze and pilasters, the door with a glazed pendulum aperture, 7*ft.* 2*in. high*

126 A FINE WALNUT MONTH LONG-CASE CLOCK BY JOSEPH KNIBB, with rising hood, the square gilt dial with silvered hour ring enclosed by fine cherub and scroll spandrels inscribed *"Joseph Knibb, London"*, the hood with barley-twist pilasters surmounted by a moulded cornice, the long plain waist supported on a moulded base, 6*ft.* 10*in. high*

[*See* ILLUSTRATION, PLATE XII]

STATUTORY RULES AND ORDERS, No. 767 OF 1944

Under the above Order all purchasers of furniture Lots over £1 must produce their Identity Cards, whether buying for their own account or for a Principal.

In the case of Agents buying for a Prinicpal the Agent must produce a statement in writing by the Principal giving the name and address of the person and authorising the Agent to purchase on his behalf, but a general Authority authorising the Agent to bid for a Principal until the Authority is cancelled will be accepted and in that event a separate authority need not be produced on each occasion.

The Property of a Lady

ENGLISH AND FRENCH FURNITURE

127 A Regency lacquer Nest of three Coffee Tables, the oval tops decorated with gilt chinoiseries on a black ground, 1*ft.* 8*in. wide*; a Sheraton mahogany Occasional Table with an octagonal top, 1*ft.* 4*in. wide*; and a lacquer Table of similar shape, with fluted stem, 1*ft. wide* 5

128 A pair of Elbow Chairs of Louis XV design, covered in floral brocade, the painted frames with cartouche-shaped backs and cabriole legs 2

129 A pair of Louis XVI Fauteuils, covered in pale blue figured silk, the fluted painted frames with stepped top-rails and turned finials 2

130 AN ATTRACTIVE PAIR OF LOUIS XVI FAUTEUILS, covered in grey silk brocade, the painted frames with oval backs carved with laurel branches, the incurved arm supports fluted, on turned legs 2

131 A LOUIS XVI GILT FAUTEUIL, covered in Beauvais tapestry, the back with a Child Gardener design within a floral and green border, the carved frame supported on turned and fluted legs

132 A Louis XVI Elbow Chair, of attractive design, the seat and elbow rest covered in sprig pattern silk, the splat decorated with a painting of Venus and Cupid with fan spandrel supports, painted white parcel-gilt

133 A Louis XVI Bergère, with carved giltwood frame, the stuffed back and seat covered in stamped velvet

134 A Louis XV Fauteuil, the fluted frame with cartouche-shaped back and cabriole legs, covered in sage-green silk velvet ; and a French Stool, the stuffed seat covered in pale blue figured damask, supported on carved cabriole legs, painted white parcel-gilt, *2ft. 3in. wide* 2

The Property of a Gentleman

135 A fine Louis XVI small Table by Martin Carlin, in mahogany. The rimmed top with chamfered corners and inset with a leather panel, the conforming frieze mounted with ormolu appliqués designed with rosettes within intertwined scrolling and fitted with a drawer, supported on square tapering legs with ormolu cap feet, *signed M. Carlin, M.E., 19in. wide by 27in. high*

The Property of Mrs. M. L. Bulloch

136 A fine Louis XV Commode, of transition type, *signed P. A. Foullet, M.E.*, with bowed centre and curved sides inlaid with shaped marquetry panels bordered with kingwood and tulipwood, fitted with two deep drawes, with ormolu frieze mounts, mouldings and appliqués and *brèche d'Alep* marble slab top, *4ft. 11in. wide*

*** Foullet was received Master in 1747. His work is represented in the Wallace Collection.

[*See* Illustration, Plate XIII]

Other Properties

136A A Louis XV small Writing Table, the rimmed serpentine top inset with a leather panel, the conforming parquetry frieze with three drawers and three dummy drawers, supported on chamfered cabriole legs and mounted ormolu appliqués, *signed E.H.B., 48in. wide*

*** The initials E.H.B. are reproduced by André Theunissen but the identity of the maître-ébéniste is unsolved.

137 A 17th Century walnut Cassone, decorated with panels of poker-work, within borders of scrolling and conventional motives, *5ft. 8in. long*

138 A George II walnut knee-hole Writing Table, the top cross-banded and with chamfered corners, fitted with three frieze drawers, a cupboard under flanked by six pedestal drawers, *3ft. 2in. wide by 2ft. 8in. high*

139 An oak Refectory Table of Jacobean design, with a channelled frieze and carved bulbous legs united by foot rails, *35in. by 8ft. 2in.*

139A A rare late 17th Century Bureau in oak and fruitwood, the upper part fitted with a cupboard flanked by small drawers framed with bolection mouldings, and a secret well, enclosed by a fall-flap with original side hooks and metalwork, two long and two short drawers at the base, on moulded plinth and later bracket feet, *3ft. 4in. wide*

140 A late Georgian mahogany Dining Table, the top with reeded edges and supported on turned and reeded legs, *4ft. 6in. wide by 5ft. 7in.* (one extra leaf)

141 A set of six mahogany Chairs, of Hepplewhite style, comprising two arm and four single chairs, the shield-backs with carved splats, the arms down-curved, the seats covered in green damask 6

142 An Adam mahogany Writing Table, of Carlton House type, with a sloping leather-covered top, and racks and pigeon-holes enclosed by a rising panel, with panelled side-pieces and three frieze drawers, supported on square tapering legs, *5ft. wide*

143 A Queen Anne walnut Chest, feathered and cross-banded, fitted with three short and three long drawers, on moulded plinth and bracket feet, *39in. wide*

144 A fine early 18th Century walnut wing Settee, with stuffed seat, arms and shaped back, covered in terra-cotta velvet ; the four front cabriole legs with broad carved shoulders and claw-and-ball feet (with two bolster cushions), *7ft. 6in. wide*

*** The settee is believed to be a pair to one at Knole Park.

The Property of a Lady

145 A Regency Sofa of grained beechwood, parcel-gilt, with scrolled arms and splayed feet, covered in wine velvet, *7ft. 6in. long* 4

146 A set of six Trafalgar Chairs, in rosewood inlaid with brass, the loose squab seats covered with green silk tabouret, supported on scimitar shaped legs 6

147 A Sheraton small satinwood Secretaire, cross-banded with kingwood, the interior fitted with pigeon-holes and drawers enclosed by a fall-front, a cupboard under, enclosed by a pair of doors and a china cupboard enclosed by a pair of glazed doors above, *3ft. wide by 5ft. 2in. high*

148 A Louis XV small Consol Table of scrolled outline, with a shaped marble top, *2ft. 1in. wide* ; and a Regency Elbow Chair, the back panel painted *en grisaille* 2

149 A small burr-walnut Dressing Mirror, the glass supported on carved branches, fitted with three small drawers, *15in. wide*; and a Chinese two-fold painted Screen with figures of ladies ; *Ch'ien Lung*, *4ft. 5in. high by 2ft. wide*

150 A small Louis XV Gueridon with a leather panel top and brass gallery, fitted with two drawers inlaid with panels of burrwood, *1ft. 5in. wide*

151 A Regency rosewood Writing Table of simple design, the top brass-rimmed and fitted with two frieze drawers, on vase-shaped end-supports and splayed legs, *4ft. wide*

The Property of a Gentleman

152 A FINE CHIPPENDALE MAHOGANY LIBRARY CHAIR, with square stuffed back, arm rests and serpentine seat covered in damask, the arm supports carved with foliage and the cabriole legs with cabochon and foliate scrolling, terminating in French feet

153 A Georgian mahogany Gentleman's Wardrobe, with tray shelves enclosed by a pair of oval panelled doors, with two short and two long drawers under, on splayed bracket feet, 4*ft.* 4*in. wide by* 6*ft.* 8*in. high*

154 A Jacobean oak Table, the oval top on spiral-twist gate-leg supports, united by similar stretchers, 5*ft.* 1*in. wide, open*

155 A set of three early 18th Century walnut Chairs, the vase-shaped splats inlaid with arabesque panels, with loose canework seats and cabriole legs ; and another, nearly matching 4

156 A walnut landscape Mirror, with a painting of a romantic landscape with figures and ships in a harbour, with gilt carved mouldings and floral side pendants, 5*ft. wide*

157 A carved wood and gilt Chandelier of six lights, the stem carved with foliage and open scrolling, the arms with spiral fluting, 2*ft.* 3*in. high*

158 A CEDARWOOD CABINET of fine colour, the upper part with drawers and pigeon-holes enclosed by a pair of doors mounted with brass hinges and lockplate, the lower part with two short and three long drawers, on bracket feet, 40*in. wide by* 6*ft. high*

*** Known to have been made in the early 19th Century, the cabinet is in William and Mary style.

Various Properties

ORIENTAL RUGS AND CARPETS

159 An attractive Shiraz Rug, woven with a rose pole medallion on a blue field within ivory spandrels, enclosed by three outer borders, 6*ft.* 1*in. by* 4*ft.* 1*in.*

160 A PAIR OF KIRMAN RUGS, woven in tones of rose, fawn and blue, with pole medallions and carnation motives within floral and foliate borders, 6*ft.* 7*in. by* 4*ft.* 5*in.* 2

161 A Persian Carpet, the dark blue field woven with foliate and scroll motives in shades of blue and ivory, enclosed by a blue scroll border and an outer ivory border, 10*ft.* 11*in. by* 7*ft.* 11*in.*

163 A Shiraz Carpet, woven with a row of stepped medallions and a bold palmette design in tones of red, blue and gold on a dark blue field, within a border of flower-heads and saw-edged leaves, 9*ft.* 8*in. by* 6*ft.* 6*in.*

164 A FINELY KNOTTED TABRIZ CARPET, woven with a large shaped medallion on a brown field, enclosed by dark blue spandrels, within a wide conventional border and five narrow borders, 13*ft.* 7*in. by* 9*ft.* 5*in.*

165 An attractive Tabriz Carpet, of convenient size, the deep crimson field woven with a regular flowering plant and trellis design in colours, the centre with a pale blue floral and cypress tree medallion enclosed by spandrels matching the medallion, within a buff lotus border between six narrower borders, 10*ft.* 9*in.* *by* 8*ft.*

166 An Anatolian silk Rug, woven with star-shaped medallions on a pale green patterned field enclosed by fawn spandrels and a pseudo inscription panelled border, 4*ft.* 7*in.* *by* 4*ft.* 10*in.*

167 An attractive Chinese Carpet, in emerald green, with a cut raised design of scrolled foliage, 14*ft.* 6*in.* *by* 11*ft.* 9*in.*

168 A Sparta Carpet, woven in Tabriz style, in tones of pale pink, green and gold, enclosed by a wide border of similar colours and design, 15*ft.* 3*in.* *by* 10*ft.* 9*in.*

169 A Turkey Carpet, the plain coral field enclosed by a wide ivory, gold and coral border woven with a stylised design, 16*ft.* *by* 12*ft.* 6*in.*

170 A fine large Oriental Carpet, the pale blue field woven with a lotus pattern in soft tones of ivory, rose and green within a wide rose conventional border and six narrow borders, 20*ft.* 7*in.* *by* 13*ft.*

171 An attractive small needlework Carpet, worked with a centre medallion and a floral and foliate garland in soft tones of pink, green and blue on an ivory field within a wide floral border and an outer plain grey border, 9*ft.* 10*in.* *by* 7*ft.* 2*in.*

The Property of Anthony J. Cobham, Esq.

172 An Afsgar Tribal Rug, of attractive reddish-brown colour, woven with diamond medallions and hanging lamp motives on a black field enclosed by six narrow borders and an ivory end panel, 5*ft.* *by* 3*ft.*

173 A Shiraz Rug, the blue field woven with a small medallion pattern and with an ivory and blue pole medallion within four narrow borders and an outer barber's pole border, 5*ft.* 7*in.* *by* 3*ft.* 4*in.*

174 Another of attractive colour, woven with a pole medallion and a close stylised design on a dark blue field, within a foliate rose border, 5*ft.* 10*in.* *by* 4*ft.* 7*in.*

175 A Senna-Fereghan Rug, of warm tone, with a stepped blue and green medallion on a rose floral field within blue spandrels and an outer carnation border, 6*ft.* 3*in.* by 3*ft.* 1*in.*

176 A Shiraz Rug, woven with a diamond floral medallion on a patterned blue field within rose medallion spandrels and an outer floral and foliate border, 7*ft.* *by* 4*ft.* 3*in.*

177 Another, woven with a close palmette design in rose on a dark blue field enclosed by a floral stylised border and two narrow blue borders, 6*ft.* *by* 4*ft.* 8*in.*

178 Another of similar design, woven on a dark blue field enclosed by two narrow ivory borders and a wider conventional border, 6*ft.* 8*in.* *by* 5*ft.* 2*in.*

179 An antique Shiraz Rug, woven with an ivory and rose pole medallion on a dark blue field within rose spandrels and a medallion border and five narrow borders, 9*ft.* *by* 4*ft.* 10*in.*

180 An Afghan Carpet, woven with three rows of octagonal medallions on a wine field enclosed by a trellis border and two narrower foliate borders, 9*ft.* 4*in.* *by* 7*ft.* 4*in.*

End of Sale

Printed by Kitchen & Barratt, Ltd., Park Royal Road, London, N.W.10

57 58 59

PLATE I

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SOLAIN IE SERF

S·P·Q·R·

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PLATE IX

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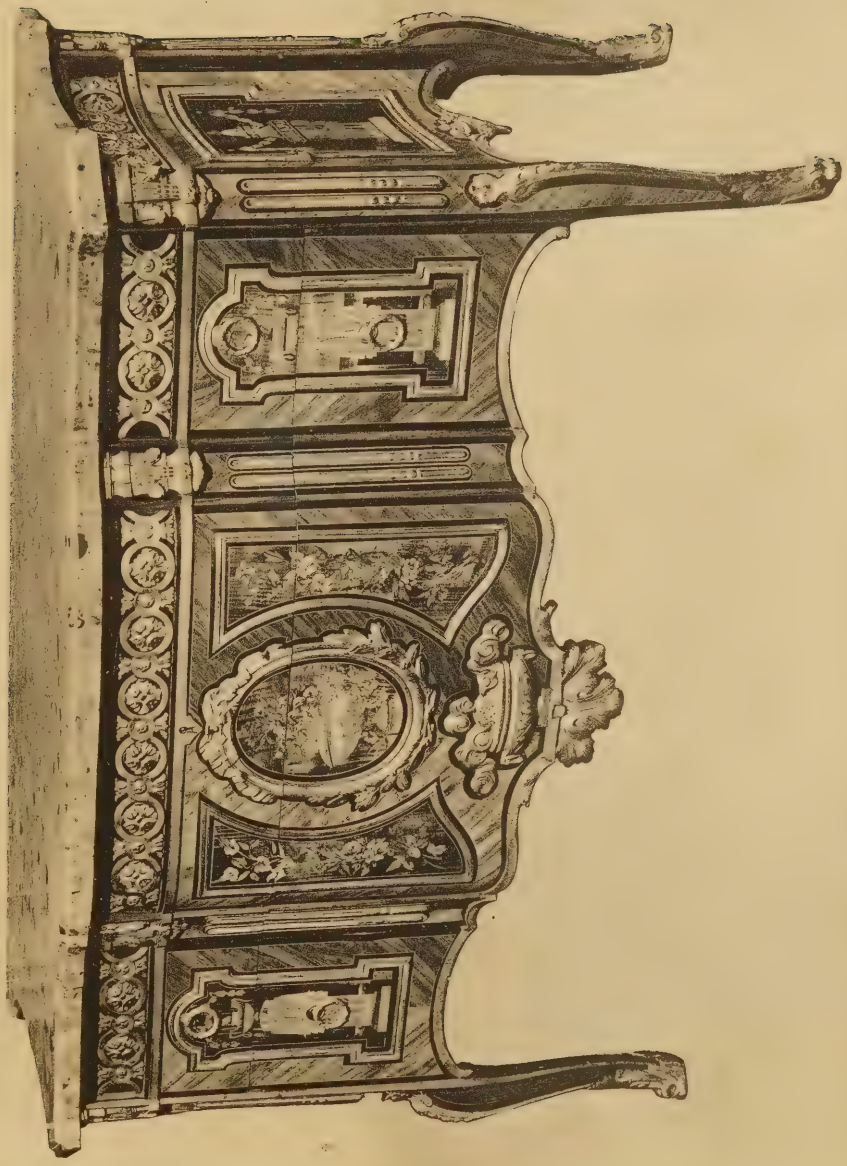

SOTHEBY & Co.'s

SALE OF

FINE ITALIAN MAJOLICA, CONTINENTAL FAIENCE AND POTTERY
ENGLISH AND FRENCH FURNITURE AND CLOCKS
ORIENTAL RUGS AND CARPETS

18th April, 1947

PRICES AND BUYERS' NAMES

Lot		£	s.	d.
1	Spero, A.	6	10	0
2	Goldschmidt	7	0	0
3	Spero, A.	10	0	0
4	Wilson	6	0	0
5	Spero, L.	6	0	0
6	Goldschmidt	10	10	0
7	Spero, A.	44	0	0
8	Spero, A.	34	0	0
9	Fenouil	5	0	0
10	Fenouil	5	10	0
11	Spero, A.	6	0	0
11A	Siedlewski	7	0	0
12	Wilson	4	0	0
13	Copper	5	0	0
14	Malcolm	22	0	0
15	Reece	44	0	0
16	Kirby	4	10	0
17	Wilson	5	0	0
18	Spero, A.	24	0	0
19	Fenouil	9	10	0
20	Spero, A.	15	0	0
21	Spero, A.	9	10	0
22	Spero, A.	6	10	0
23	Spero, A.	26	0	0
24	Spero, A.	25	0	0
25	Baer	15	0	0
26	Wilson	6	0	0
27	Wilson	7	0	0
28	Spero, L.	7	0	0
29	Fenouil	12	0	0
30	Wilson	8	0	0
31	Garabed	13	0	0
32	Spero, A.	76	0	0
33	Baer	18	0	0
34	Spero	12	0	0
35	Spero, L.	12	0	0
36	Manenti	25	0	0
37	Wilson	10	0	0
38	Spero, L.	17	0	0
39	Spero, A.	48	0	0
40	Jillings	11	0	0
41	Spero, A.	26	0	0
42	Reece	7	10	0
43	Spero, L.	10	0	0
44	Spero, A.	25	0	0
45	Manenti	46	0	0
46	Meier	2	10	0
47	Spero, A.	60	0	0
48	Baer	14	0	0
49	Spero, A.	28	0	0
50	Fenouil	16	0	0
51	Backer	38	0	0
52	Copper	18	0	0
53	Copper	9	0	0
54	Copper	10	0	0
55	Copper	8	0	0
56	Copper	7	0	0
57	Peters	17	0	0
58	Reece	6	0	0
59	Reece	17	0	0
60	Reece	8	0	0
61	Culmann	20	0	0
62	Passed			
63	Reece	9	0	0
64	Goldschmidt	26	0	0
65	Peters	50	0	0
66	Spero, A.	32	0	0
67	Copper	60	0	0
68	Spero, A.	52	0	0
69	Manenti	38	0	0
70	Reece	62	0	0
71	Peters	85	0	0
72	Reece	9	0	0
73	Reece	13	0	0
74	Reece	240	0	0
75	Spero, A.	19	0	0
76	Spero, A.	48	0	0
77	Garabed	22	0	0
78	Kerin	20	0	0
79	Wilson	4	0	0
80	Reece	20	0	0
81	Kerin	17	0	0

Lot		£	s.	d.
82	Spero, A.	75	0	0
83	Spero, A.	160	0	0
84	Manenti	34	0	0
85	Kerin	20	0	0
86	Calmann	4	10	0
87	Fischer	29	0	0
88	Spero, A.	10	0	0
89	Spero, A.	20	0	0
90	Kerin	12	0	0
91	Calmann	26	0	0
92	Spero, A.	22	0	0
93	Spero, A.	8	0	0
94	Calmann	24	0	0
95	Spero, A.	10	0	0
96	Reece	24	0	0
97	Reece	26	0	0
98	Reece	55	0	0
99	Kerin	20	0	0
100	Manenti	46	0	0
101	Reece	42	0	0
102	Calmann	52	0	0
103	Reece	80	0	0
104	Kerin	96	0	0
105	Staal, C.	98	0	0
106	Berendt	12	0	0
107	Withdrawn			
108	Francfort	12	0	0
109	Spero, A.	14	0	0
110	Spero, A.	15	0	0
111	Wellington, Duke of	70	0	0
112	Gardner, M.	20	0	0
113	Gardner, M.	44	0	0
114	Neale	32	0	0
115	Malcolm	34	0	0
116	Partridge, F.	50	0	0
117	Berendt	75	0	0
118	Heal	38	0	0
119	Lambert	70	0	0
120	London Museum	85	0	0
121	Staal, C.	400	0	0
122	Berendt	16	0	0
123	Staal, C.	200	0	0
124	Mallett	250	0	0
125	Woollett	80	0	0
126	Mallett	440	0	0
127	Fowler	17	0	0
128	Harris, M.	130	0	0
129	Lloyd	88	0	0
130	Lloyd	150	0	0
131	Berendt	28	0	0
132	Lambert	30	0	0
133	Jeremy	22	0	0
134	Colefax	66	0	0
135	Lambert	370	0	0
136	Partridge, F.	1,500	0	0
136A	Nyburg	320	0	0
137	Berendt	6	0	0
138	Presney	55	0	0
139	Cracknell	75	0	0
139A	Cracknell	29	0	0
140	Malcolm	25	0	0
141	Patch	105	0	0
142	Harris, M.	140	0	0
143	Presney	42	0	0
144	Harris, M.	200	0	0
145	Reitlinger, G.	31	0	0
146	O'Hana	135	0	0
147	Harris, M.	140	0	0
148	Lloyd	18	0	0
148A	Powell	10	0	0
149	Sichel	16	0	0
150	Lloyd	58	0	0
151	Ashton, C.	92	0	0
152	Rubin	150	0	0
153	Morley	58	0	0
154	Harris, M.	52	0	0
155	Heal	48	0	0
156	Dougal	38	0	0
157	Surgey	46	0	0
158	Fairfax	145	0	0
159	Wolfe	26	0	0
160	Wolfe	80	0	0
161	Negri	45	0	0
163	Wolfe	60	0	0
164	Massarano	240	0	0
165	Court	150	0	0
166	Baer	75	0	0
167	Perez	380	0	0
168	Withdrawn			
169	Morris, C.	78	0	0
170	Withdrawn			
171	Willow	190	0	0
172	Wolfe	20	0	0
173	Potter	16	0	0
174	Potter	17	0	0
175	Harounoff, J.	28	0	0
176	Haim, F.	34	0	0
177	Court	28	0	0
178	Court	28	0	0
179	Brown, C. E.	35	0	0
180	Willow	70	0	0
	Total of Sale	£10,849	10	0

BAKER, LEIGH & SOTHEBY

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744

LIBRARY
APR 7 -

SOTHEBY, WILKINSON & HODGE

1861-1924

SOTHEBY & CO.

1924-1947